

**THE REJECTIONS OF NEGATIVE STEREOTYPING TOWARDS ORIENTAL  
WOMEN IN HWANG'S *M. BUTTERFLY***

**A THESIS**

**Presented as Partial Fulfillment of the Requirements for the Attainment of *Sarjana Sastra*  
Degree of English Language and Literature**



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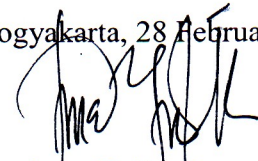
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Menyatakan bahwa karya ilmiah ini merupakan hasil pekerjaan saya sendiri dan sepanjang pengetahuan saya, karya tulis ini tidak berisi materi yang tertulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila kemudian hari ternyata terbukti bahwa pernyataan ini tidak benar, maka hal itu sepenuhnya menjadi tanggung jawab saya.

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## **MOTTOS**

Life is too short to have regrets  
So I'm learning now to leave it in the past and try to forget  
Only have one life to live  
So you better make the best of it

(Bruno Mars in song "Today My Life Begins")

## **DEDICATION**

This writing is lovely dedicated to:

Myself

For the big sacrifice and the struggle for the better future

My Beloved bapak and Ibu, Alm. Ratno Sumarto and Sarjinem. I'm always proud to  
be your daughter.

My sister and brother, Mbak Kismiyati and Mas Wistu Haryanto. "I love you both,  
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For many things we have shared and discussed, particularly about my thesis

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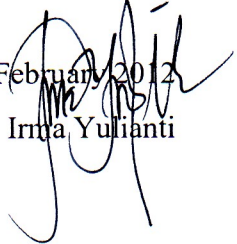
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the learning of Feminism approach, especially to English Department, Yogyakarta State University.

February 2012  
Irma Yulianti





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# **THE REJECTIONS OF NEGATIVE STREOTYPES TOWARDS ORIENTAL WOMEN IN HWANG 'S *M. BUTTERFLY***

## **A THESIS**

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## **ABSTRACT**

This research is a study on Hwang's's *M. Butterfly* based on the Feminism approach. The objectives of the study are to describe the negative stereotypes towards Oriental Women in the play and the rejection of the negative stereotypes towards Oriental Women.

This research is qualitative with content analysis method. The object of the study is Feminism in Hwang's's *M. Butterfly*, and the data are in the form of words, phrases, and sentences found in the play. The data analysis was conducted by using Feminism approach and other information closely related to the play. To get incredibility and validity of the finding, the researcher provided descriptive data as clearly and efficiently as possible. The researcher reread the play to get dependability and consulted her research findings to her thesis consultants to achieve the conformability.

The result of the analysis shows that there are two important points. Firstly, there are three kinds of negative stereotypes towards Oriental women in Hwang's *M. Butterfly*. They are being submissive including passive, meek, and inferior, being like prostitute, and being a primitive. There is the myth that all women in traditional china were passive and unambitious. The traditional role of women in Chinese society was one of subservience and humility. The mythology of submissive Oriental women also manifests itself in the relationship between East and West. The Western countries still held colonies in Asia, and in colonization's era of Asia, Western countries were dominant and Asian countries were dominated. Eventually, Western men were thought to be dominated and Eastern women were thought to be dominated. Secondly, the rejections of the negative stereotypes towards Oriental women in Hwang' s *M. Butterfly* that are sifting the identity by being a spy and acquiring power to control relationship. She becomes a spy to steal the political information from Gallimard. On the other hand, she has a vision to dispel any negative stereotypes towards Oriental women. She also suggests that by having a baby from him, she can control their relationship. She wants to show that a woman can control them, because men need it in a relationship to feel safe.

## **CHAPTER I**

### **INTRODUCTION**

#### **A. Background of the Study**

For centuries women have been discriminated in many aspects of life. Women have been treated unjustly in social, economic, cultural and political areas. The social and culture values of the society are some of the causes of this treatment. We may be reluctant to believe that discrimination against individuals because of their sex, race, age, sexual orientation or status in most country. We also may not want to accept the fact that sexual violence is common in all culture, that women are victims of rape, battering and sexual harassment each day. Yet this is the reality for most women. Morris (1993: 4) says, “women’s interests are always ultimately subordinated to male interests, constituting the social order known as “patriarchy”. It means that women’s position is subordinated to men in the past toward present.

Society with its patriarchal social structure has put women in the second place. Women have experienced discrimination not only in the private areas, but also in the public ones. In many cultures, women are supposed to do their roles in completing private jobs, such as taking care of the house, cooking, washing, feeding, and educating children. Men are not required to, nor are they expected to play any part in these activities. Women are different from men. Men are considered superior to women. The gender difference constructed socially and culturally have caused a structural inequality between women and men. There is a belief called “biological

essentialism” that a woman’s nature is an inevitable consequence of her reproductive role (Morris, 1993: 2). The nature of a woman becomes a reason throughout history. In many societies, a woman is as a class subordinated to a man. This positioning also exists in education, professional occupations, law, religion, culture, literature, etc. men as the people in the superior class have a more powerful influence in constructing society through their point of view, and women as the subordinate one are forced to view society and the world using that masculine views formed by men.

According to De Beauvoir (1993:14) women as “other” are the locations of all that is desired and feared, all that is mysterious, magical, and unrestricted, and all that must be controlled and mastered. Women have then become the imaginary location of male’s dreams, idealization, and fears. They are kept innocent and ignorant, protected from all the things that may threaten the sanctity and purity of what the world (in this case men) expects them to be. Femininity is not only considered representing nature, beauty, purity, and goodness, but also evil, enchantment, corruption, and death.

The different cultures from one another become the basis of stereotype. As stated by Stewart (2002:p.3) such stereotypes can lead to inaccuracies in social perception. He cites that one of the more common stereotypes is based on gender. Stereotypes of women traditionally cast them as submissive and dependent. Meanwhile the stereotypes for men cast them as being assertive, competitive, and in control (Jandt, 2004: 255). These stereotypes go further, portraying women as beautiful, pretty, calm, sensitive, motherly, and fragile creatures. Meanwhile, men are



seen as strong, tough, rational, and insensitive creatures. These stereotypes emerge with the influence of gender perception. However, people's gender perception can be different from one person to another. This may be affected by socio-cultural factors, religion and customs. Diversity in ethnic background, class, race and culture will also have a great effect on people's gender perceptions.

Stereotyping or pre-judging is defined as attributing a set of behaviors, attitudes, and/or personality traits to everyone who fits in a given social position. Sometimes, the stereotypes may be positive ones, but in common, stereotypes operate on a negative area. Even when the stereotype is a positive one, there is the problem of not relating to the actual person but a stereotyped version of a person. Stereotypes can have very serious effect when people use them to interpret behavior. Jandt said that stereotypes are harmful because they impede communication in at least three ways: the first is they cause us to assume a widely held belief is true when it may not be; the second is the continued use of the stereotypes reinforces the beliefs, and the last is the stereotype can become a "self-fulfilling prophecy" for the person stereotyped (Jandt, 2004: 96). The psychologists Steele and Aronson (1995) argue that a negative stereotype which creates a threat can distract the individual stereotyped and lower performance. Until now, stereotype continues to exist because of socialization, economics, and physiology.

Media have a big influence in stereotypes. All Asian stereotypes are Western constructs. Some of the most common Asian stereotypes in American media today come from the psychological relationship the West has with the East. Western

descriptions of 'Asian-ness,' a reduction of an entire cultural identity into a manageable object, created a dominant/submissive, male/female association between the West and the East. To relegate Asian identity to the status of an object, both admired and dominated, places the Asian identity in a traditional passive female position contrasted by the Western dominant male position. This psychological relationship, perpetuated by the Western identification of the East as an exotic object, produces and maintains several Asian stereotypes often seen in American media, including the submissive oriental woman and the effeminate oriental man. These European prejudices, the construction of 'Asian-ness,' and the West vs. East, male/female psychological relationship were all exported into American culture (<http://en.wikipedia.org/wiki/Stereotypes>).

China is one of the countries that has a unique history, especially dealing with the rule about women. Its history was first recorded in 1,500 years before Christianity. For about half its history, China had multiple governments at periods both a southern and a northern regime. Until early in the 20<sup>th</sup> century, China was ruled by a series of dynasties and through the century largely indifferent to the outside world (Jandt, 2004: 79). In traditional Chinese culture, the family comes before the individual and boys are valued more than girls. Women have lived by the Confucian ethic of serving fathers in their youth, husbands in marriage, and sons in old age. The traditional role of women in Chinese was one of subservience and humility. Chinese girls were more possible than boys to suffer infanticide in poor families because she would no longer bring any economic benefit to the family. There was the attitude that

female since after her marriage would take up residence with her husband's parents. Before the Communist revolution, girls were subjected to feed-binding, and peasant girls were at risk of being kidnapped and sold into marriage (Jandt, 2004: 269). Sex, age, and generation were the basic coordinates that defined an individual's status, roles, functions, privileges, and responsibilities within authoritarian hierarchal structure. As patriarch, the eldest male was head of the household and the ideal dictated that all his sons or brothers should remain under his authority and in the same household with their wives and offspring. It makes the position of female inferior to male in the society.

In China, a stereotype of "good woman" image has been created since long time ago. This statement is obviously stated by Dull (1972: 49) that humility and weakness were the pattern of behavior set of for women in ancient Chinese society under the principle that women were inferior to men. In short, good women in Chinese society should be weak.

*M. Butterfly*, which was written by Chinese-American author Hwang, explores the cultural and gender stereotyping. The play is set in many different places and time periods. In his play, Hwang interweaves details from the Bouriscot story with plotlines from the Italian opera *Madame Butterfly* (1904), by Puccini, in which a Japanese woman falls in love with an Englishman who eventually abandons her. Hwang's play focuses on the relationship between Rene Gallimard, a French diplomat, and a Song Liling who is actually a man employed to pose as a woman in

order to extract state secrets from Gallimard. During the course of the play, Gallimard does not realize that his lover is actually a man.

*M. Butterfly* begins with the fantasy of Gallimard's perceptions toward Oriental women. His fantasy about subversiveness of Oriental women serves to undermine the ideals of the West regarding the East. It is significant that Western stereotypes concerning to East tends to heavily romanticize seemingly exotic cultures without differentiating between reality and fantasy. Gallimard's fantasies, which are based on his beliefs in stereotypes, are the ultimate cause of his downfall. In fact, he does not want to see the reality. His reality was a fantasy.

The researcher believes that until present stereotyping toward Asian women still exists. Unconsciously, Asian women are still trapped in the Western thought. That is why the researcher wants to raise the theme of negative stereotypes of Asian women. It is to awaken women about the importance of recognizing women's identity in their life. Thus, the stereotypes of Asian women theme in Hwang's *M. Butterfly* can be used with one of many literary theories and perspectives provided that is feminism perspective.

## **B. Research Focus**

As mentioned previously, the position of women in society is lower than men. It also portrays in Chinese women that they face many problems in their life. Women with low-income are frequently exploited, trafficked, sexually, and physically abused,

forced to work poverty-wage jobs, frequently under hazardous conditions, and are denied or dishonored when they seek safety or health care service (Foo, 2008). According to Lloyd (1878), female is looked upon as merchantable property, and are bought and sold, and their value is not generally great.

In literature, there is also a construction of female stereotypes. Literature constructs a representation of what already exists in real life by means of words. In this way, literature as a cultural practice is involved in producing the meanings and values that lock women into inequality. Society is considered 'male', men construct it, so that literature must then also be 'male'. Some literary works considered great works are written by male writers, and female stereotypes in those works reflect the female stereotypes in reality. While male characters have been given free reign to be and become what they like, even to fail if they choose, female characters have been written to play and re-play the same themes, limited as they are. Thus, when the female characters deviate from the norm, from these stringent stereotypes, more attention is then called to purify them into what female characters are supposed to be. Women are forced to rise above being a woman, to become such thing as an "ideal women".

The stereotypes of women's roles in most literary works are often preceded by a view of woman and the traits, more generalized, which she embodies. Women are often seen as formless. They are considered merely human beings with soft and gentle figures, but without any considerable intelligence. This opinion leads to a

belief that a woman's intellect is inferior to the male's clarity and precision of thought.

*M. Butterfly* proves a fertile ground for women stereotypes, especially Oriental women. Song Liling as the main female character in Hwang's play is stereotyped by Rene Gallimard as "the perfect woman". Hwang explained that the diplomat must have fallen in love, not with a person, but with a fantasy stereotype. The "stereotypes" is that of the "exotic", submissive "Oriental" woman, as portrayed in the famous Puccini opera, *Madame Butterfly* (Brent, 2001).

Gallimard's fantasies, which are based on his beliefs in stereotypes, are the ultimate cause of his downfall. He uses subservience to undermine the ideals of the West regarding the East. The primary cliché that breaks him seems to be the Male/Female dynamic that Gallimard believes to be a reflection of Eastern/Western relations. He sees China as being a land where the government strictly controls the people as they remain to the same traditions that established China thousands of years ago. Being in such a repressed state, the Chinese have been become quiet and submissive to not only other Chinese, but also to foreigners. Through the beliefs, Gallimard serves as the embodiment of Western values, which has become destructive to Eastern tradition due to the formulated ideas it has constructed of the East out of ignorance and sheer Western pride. Finally, Gallimard commits suicide because of his inability to accept reality, when subjectivity and illusion have failed.

Based on the discussion above, the researcher assumed that there should be a deeper study on women stereotypes in literary works, in this case, stereotypes of

Oriental women in Hwang's *M. Butterfly*. This play is the masterpiece of Hwang's plays. In dealing with this play, the researcher focused on negative stereotypes towards Oriental women. Those phenomena can be promulgated by the basic fundamental hypothesis of Feminism. Morris describes that Feminism as a political issue the inequality between women and men is the basic of gender difference and the inequality between the sexes is the produced by the cultural construction of gender difference (Morris, 1993: 1). Using feminism, the negative stereotypes toward Oriental women that occur in *M. Butterfly* is analyzed.

### **C. Objectives of the Study**

The objectives of the study are as follows:

1. to identify the negative stereotypes toward Oriental female reflected in Hwang's *M. Butterfly*.
2. to describe the rejections of negative stereotypes toward Oriental women in Hwang's *M. Butterfly*.

### **D. Significance of the Study**

By this study, the writer intends to achieve the significance mentioned below:

1. the study will give a profound understanding about feminism literary theory, especially about gender and the stereotypes of Oriental women. This study is expected to give the students, especially those who study literature, more knowledge of understanding and appreciating literary works, mainly those

which are about women. The readers are also expected to be more aware of women's unfortunate position from the past up to the present through the history.

2. by reading this thesis, it is expected that the reader will understand the stereotypes of Oriental women in *M. Butterfly* and be encouraged to make deeper literary research on feminism.



## **CHAPTER**

### **LITERATURE REVIEW**

It has been stated in the previous chapter that this research is aimed at analyzing the negative stereotypes towards Oriental female. It is because recognizing the fact that through century the negative stereotype toward female still exists in every single field of life. That is why the position of woman is inferior to man. Whether we realize or not it still occurs until now. Women internationally are victims of violence rooted in patriarchy and its underlying assumption of the subjugation of women. Many countries have no laws on violence against women. Mostly girls in Asia are forced into prostitution (Jandt, 2004: 263). There is a vivid account of young girls being sold as slaves because their families can no longer feed them. This chapter concerns with the related theories and the background information to provide the researcher to analyze the study. Thus, there are some important points described in this section.

Firstly, it starts from in general, theories of gender, feminism conception of women as the “Other” which portrays the fact showing women’s condition from past to present, and the feminist literary criticism. The next part is focusing the term of stereotypes. It has some important points to be discussed about the role of stereotypes. They are about the connection of gender to stereotypes: explaining the negative stereotypes of Oriental women; and explaining the combating of negative stereotypes towards Oriental women. Secondly, it continues with the background of

the author and the synopsis of *M. Butterfly* play. Thirdly, it explains the conceptual framework of the research. The last part ends with the diagram of framework thinking.

### **A. Theories of Gender**

Gender usually refers to a set of characteristics that are considered to distinguish between male and female. Social theories of gender in terms of social training and role models cannot description for the universality of patriarchal configurations, despite the diversity of their forms within otherwise different cultures, or for their capacity to adapt and survive other radical transformation (Morris, 1993: 94).

Social role theory treats these differing distributions of women and men into roles as the primary origin of sex-differentiated social behavior, their impact on behavior is mediated by psychological and social processes, including developmental and socialization processes, as well as by processes involved in social interaction and self-regulation (Eagly *et al.*, 2004: 27).

Freud (in Morris, 1993: 95) argues that a ready-gendered sexuality is not a biological urge that develops normally in response to the needs of heterosexual reproduction, ensuring that men are attracted to women and vice versa. According to him, human beings are born biologically female and male but not with a corresponding ready-made feminine or masculine gender identity. The attributes of what are considered 'normal' feminine and masculine sexuality are by no means

natural or inherent but constructed painfully from the child's interaction with its social world. Freud also discovers what is called 'the unconscious'. Incestuous desires and libidinal drives are repressed at the Oedipal stage, but they avoid conscious censorship by processes of 'displacement' and 'condensation'. These unconscious energies ensure that our social gender identity is always precarious and unstable..

In addition, Freud emphasizes that it is the Oedipal complex that resolves this. For instance, a little boy who discovers that he has been 'castrated' by the father as figure of authority and moral law. When he is big like his father he can hope for a woman of his own the authority to possess her. This identification with the father resolves the Oedipal complex for a little boy. They have constructed an active masculine identity and can continue to desire a sexual partner of the opposite sex.

Therefore, for a little girl the problem is overall more complicated. Freud admitted that a little girl, who discovers that she has been 'castrated', blames her mother for charging her with this physical inferiority. But right after finding out that her mother suffers the same position; she then turns toward her father as her primal love-object. Beside her rejection of her mother as inferior, she still continues to identify with her mother as a rival for the love of the father. This constructs the 'normal' passive feminine identity. For the reason, Freud argues that a woman always suffers from 'the wound to her narcissism that she develops a sense of inferiority' (Morris, 1993: 97).

Freud (in Morris, 1993: 97) claims that 'femininity' and 'masculinity' have no basis in biology, but are constructed by the child's familial relationships. Thus, the relation of the struggle in the Oedipal stage and its resolution can be read as description, not instruction, of the social and psychic process whereby the power relations of a patriarchal authority, symbolized in the father, reborn themselves in each new generation as a subjective sense of self constructed.

Another view is given by Lacan (in Morris, 1993: 103) who associates the Oedipal stage with the child's entry into language system which confers on it social and gender identity. He renames the Oedipal phase of infancy as the 'Imaginary' one to emphasize the fantastical nature of the child's relation to its world before it acquires language and a conception of self.

He argues that language is the Law of the Father; a linguistic system within which our social and gender identity is always already structured. Lacan says, language expects us; we are being positioned within its grid of difference as 'son' or 'daughter', 'boy' or 'girl' and so on. Language becomes the means by which forbidden desire is redirected into realistic social goals. It signifies the paternal (phallic) authority which forbids incestuous desire for the mother (Morris, 1993: 104). So women can never identify with its authority and are always alienated from its order of meaning-the symbolic order. Separation from the mother also constructs the unconscious that inhabits language. Both Freud and Lacan insist on gender as social construction, not as inborn identity. The process of constructing a social

identity is the process whereby language positions men into their expected place within the Law of the Father.

Based on the discussion above, it is clear that gender differences are formed, socialized, strengthened, and constructed socially or culturally through religions and society. Gender differences cause gender inequalities, especially for women. Those gender inequalities are then manifested in many aspects of life such as subordination in politics, marginalization of women, stereotyping, violence, sexual harassments, etc.

## **1. Feminism**

Morris (1993: 1-2) says that “women have suffered from a long tradition of what is generally called “biological essentialism”, that is the belief that a woman’s ‘nature’ is an inevitable consequence of her reproductive role”. This argument has been used throughout history and across societies to justify women’s subordination, even though what are considered essentially ‘feminine’ characteristics may be varied from culture to culture.

According to Morris (1993: 1), feminism is a political perception based on two fundamental premises: (1) that gender difference is the foundation of a structural inequalities between women and men, by which women suffer systematic social injustice, and (2) that the inequality between the sexes is not the result of biological necessity but is produced by the cultural construction of gender difference.

This perception provides feminism with its double agenda: to understand the social and psychic mechanism that constructs and perpetuate gender inequality and then to change them.

Another definition is given by Porter (in Beasley, 1999: 27) who argues that “feminism is a perspective that seeks to remove the subordination, oppression, inequalities, and injustices women who suffer because of their sex”.

Feminism as a movement can be classified into three phases, the first wave, the second wave, and the third wave.

**a. The first wave**

The first wave lasted throughout in the 1830s. In these times, feminists emphasized on the main issues were abolition of slavery and women’s rights. In the 1848, Women’s Rights Convention held in Seneca Falls, New York and in the 1920- the 19<sup>th</sup> Amendment guaranteed women the right to vote.

**b. The second wave**

Feminism waned between the two world wars, to be “revived” in the late 1960’s as “Second Wave” feminism. In this second wave, feminist pushed beyond the early quest for political rights to fight for greater equality across the board, e.g. in education, the workplace, and at home.

**c. The third wave**

More recent transformations of feminism have resulted in a “Third Wave”. It began in the early 1990’s. Third Wave feminists often criticize Second Wave feminism

for its lack of attention to the differences among men and women due to race, ethnicity, class, nationality, and emphasize "identity" as a site of gender struggle.

There are many streams of feminism. According to Tong (1998), feminism can be classified into eight major streams: liberal feminism, radical feminism, Marxist and socialist feminism, psychology and gender feminism, existentialist feminism, postmodern feminism, multicultural feminism, and ecofeminism. Liberal feminism focuses on freedom and equality based on a rationale and on a separation between private and public affairs. Based on it, the patriarchal system must be removed by changing individual women's attitudes in relation to men. The changes may be achieved by two approaches. The first one is psychological approach using active discussions to share women's experiences in the society dominated by men. The second one is the reformatting of legislative products which contain gender bias. Therefore, the second approach is a political one.

Radical feminism considers the male-controlled capitalist hierarchy as the defining feature of women's oppression and the total evacuation and reconstruction of society as necessary (<http://www.wikipedia.com/feminism.htm>). Radical feminism, in contrast to liberal feminism, sees women's body which brings about domination in the patriarchal culture. Radical feminism focuses their struggle on sexual reality, which gives way to lesbianism as extreme form of sexual freedom (Ferguson in Tong, 1998: 137).

Marxist feminism was a powerful strand of the second wave during the late 1960s, especially in Britain. Its primary task was to open up the complex relations

between gender and economy. In Fakih (1996: 73), the major issues of Marxist feminism is women's exploitation and inferiority as a result of social, political, and economical structure related to a capitalist system. Marxist feminism believes that women must go on into public sectors in order to be productive. By taking parts in these sectors women can get access to the social, political, and economical structures.

Socialist feminists began to be known in 1970s. It has a basic assumption of women's participation in the industrial sector and working world, or relating men's domination to capitalism, which places women in subordination. Socialist feminists believe that the exploitation and inferiority of women are not because of sexual difference but rather of social construction of the difference. The key goal of socialist feminism is to make women aware of their subordination and inferiority in the patriarchal system (Tong, 1998: 175).

Psychoanalysis and gender feminism believe that the fundamental reason of the way women act is source from women's psyche, especially the way they are thinking. Based on Freud's concept, like the step of the Oedipal and Oedipus complex, they claimed that the inequality gender is source from a series of experience in their early infancy that cause a boy looking up his self as masculine and a girl looking up herself as feminine but rather the way society view the masculine is better than feminine (Tong, 1998: 190).

Existentialist feminism considers every woman must make the way how her exists for herself that may differ from other woman (Tong, 1998: 282). Beauvoir



argues that every woman must pattern her fate. He was aware that the situation of law, politic, economy, social, and culture are blocking the women.

Postmodern feminism is a perspective rejecting conventional assumptions about truth and reality in which it focuses on avoiding *phallogocentric* thought in all of the literary texts. *Phallogocentric* itself is a thought ordered around an absolute word (logos) that is “male” (Tong, 1998: 283). Likewise, Beasley (1992: 82) argues that, “postmodern feminist are critical of universalizing/ normalizing procedures; they question any assumption of a shared singular identity among women”.

Multicultural feminism is a perception rejecting the essentialism of women, that is an opinion that the idea about women are platonic form, as if by every woman with blood and flesh can appropriate with that category. For example, Multicultural feminist in America- all women are not constructed equal. They are based on race and class, and also trends in sexual, age, religion, education, occupation, status of marriage, healthy condition, etc. American women have experience of oppression toward them as other American women in different way (Tong, 1998: 309).

Ecofeminism sees men's control of land as responsible for the oppression of women and destruction of the natural environment, but a criticism is that ecofeminism focuses too much on a mystical connection between women and nature (Tong, 1998: 359).

Feminism as a movement so far can be regarded as having been successful in fighting against gender inequalities in the fields of health, education, abortion, etc.

Almost every big university has a women study division. Women bureaus now can be found in most local and international organizations. But those achievements, qualitatively, are still considered unsuccessful in changing society's perception of women's position. Thus, this movement has to continue its struggle in the war of position to change women's positions in society culturally and ideologically.

## **2. Feminist Literary Criticism**

In his essay, Opperman (1994: 2) wrote that according to Toril Moi in *Feminist Literary Criticism*, "Feminist criticism is a specific kind of political discourse, a critical and theoretical practice committed to the struggle against patriarchy and sexism". Feminist literary criticism became a theoretical issue with the beginning of the new women's movement initiated in the early 1960's. In fact, feminist criticism started as part of the international women's liberation movement. Similarly, Shilpi Goel (2010: 36) says that the concept of Feminist Literary Criticism came out as one of the crucial developments in literary studies. The term Feminism is derived from French word "feminist" which was used regularly in English for a belief in and advocacy of equal rights for women based on the idea of the equality of the sexes.

Morris (1993: 37) argues that the project of literary criticism is "re-reading the traditional canon of 'great' literary texts, challenging their claims to disinterestedness and questioning their authority as always the best of human thought and expression."

Therefore, feminist literary criticism aims at challenging the status quo of the canonical literary works.

He also wrote that literature becomes one of the media which significantly influences the universal view upon women. In Morris (1993: 6) literature is divided into three terms: the first is literature as “a body of texts that are perceived to have certain aesthetic qualities (literary canon)”, the second is literature as “an institution which is embodied primarily in education and publishing”, and the last is literature as “a cultural practice involving the writing, reading, teaching, and so on of the literary canon”. Furthermore, Morris argues that literature has relationship with the real life:

...It has traditionally been believed that creative forms of writing can offer special insight into human experience and sharpen our perception of social reality. Literary texts may, therefore, provide a more powerful understanding of the ways in which society works to the advantages of women. In addition, the strong emotional impact of imaginative writing may be brought into play to increase indignation at gender discrimination and hence help to end it. Positive images of female experience and qualities can be used to raise women's self-esteem and lend authority to their political demands (Morris, 1993: 7).

For literature can be perceived as giving the “insight into human experience” in the real world, the world written in literary works have the powerful influence to shape belief upon readers. What people read in a literary work may influence their perception upon the real world, and further, affect their ideas about how ideal the world should be-based on the “ideals” they get from the literary work. When literary works portray women's ideal image as housewife and mother, the society will be influenced to have the same idea about the ideal image of women. Unfortunately in

many cultures, the literary canon” is esteemed as the most prestigious form of representation”. While in literature, it is claimed that “the expression of the highest ideals and aspirations of humankind, the noblest examples of human thought and action to emulate and aspire to” (Morris, 1993: 8). That is why, feminist are interested in literature as an influential, cultural practice embodied in powerful institutions. They are concerned to discover how literature as a cultural practice may be involved in producing the meanings and values that lock women into inequality, rather than simply reflecting the already existing reality of women’s lives in literary texts. Thus, feminist literary criticism has been a revisionist theoretical movement within literary studies.

### **3. Stereotypes**

The word stereotype was first used by journalist Walter Lippmann in 1922 (Jandt, 2004: 94). He states that judgments are made on the basis of any group of membership. Stereotyping is assuming that a person has certain qualities (good or bad) just because the person is a member of a specific group. Stereotypes can be negative judgments and can be positive judgments. Stereotypes can have negative effect when people use them to interpret behavior. If a stereotype is very common, people may assume that is true. Even the people who are stereotyped may eventually believe it, too.

### **a. The Role of Stereotypes**

The role of stereotypes is involving the cognitive frameworks consisting the knowledge and beliefs about specific groups. As noted by Judd, Ryan, and Parke (1991: 34) stereotypes involve generalizations about the typical or “modal” characteristics of members of various social groups. In other words, they suggest that all members of such groups possess certain traits, at least to a degree. It is like a labor-saving device where cognition is concerned (Macrae et al., 1994). Once a stereotype is activated, these traits come readily to mind; and it is this fact explains the ease with which you can probably construct lists like the ones mentioned above.

Stereotypes are cognitive frameworks that strongly influence the processing of incoming social information. Stereotypes exert strong effects on how we process social information. For example, information relevant to an activated stereotype is processed more quickly than information unrelated to it. Similarly, stereotypes lead persons holding them to pay attention to specific types of information—usually, information consistent with the stereotypes. It is the fact how powerful effects on our thinking about others.

Briefly, stereotypes may exert their impact of evaluation of others through both affective or feelings (liking, mood, etc) and cognitive/beliefs factors (expectancies, base rates, etc). When stereotypes are activated by, for example group names (Americans or Chinese), they influence several aspects of cognition and, simultaneously, affective reactions. Together, these processes influence our judgments of others, and our overt actions toward them.

Stereotypes can have a negative and positive impact on individuals. Some people hold positive stereotypes of other individuals based on their professional group membership. For example, some people assume that all doctors are intelligent and wise.

Stereotyping is a natural function of the human/cultural mind and is therefore morally neutral in and of itself. A culture, however, endorses moral or immoral actions based upon the beliefs and assumptions implicit in the simplifying stereotype, and every culture seeks to simplify a complex reality so that it can better determine how best to act in any given circumstance. Stereotypes make reality easier to deal with because they simplify the complexities that make people unique, and this simplification reflects important beliefs and values as well.

**b. Negative stereotypes**

Generally, stereotypes have negative implications. Psychologists have attempted to explain stereotyping as mistakes our brains make in the perception of other people that are similar to those mistakes our brains make in the perception of visual illusions (Nisbett, 1980: 53). Commonly, this perception is wrong. Over time, some victims of negative stereotypes display self-fulfilling prophecy behavior, in which they assume that the stereotype represents norms to emulate. Negative effects may include forming inaccurate opinions of people, erroneous and judgmentalism, preventing emotional identification, distress, and impaired performance.

Bodenhausen and his colleagues (1994: 33) have investigated the relation between mood and stereotypes. The results strongly support the view that being in a

happy mood increases the tendency to think stereotypically. Activation of a negative stereotype greatly increased guilt ratings assigned to a defendant by persons in a good mood. However, activation of a negative stereotype did not increase such ratings by persons in a neutral mood. These findings suggest that persons in a good mood may be more likely to think stereotypically than ones in a neutral mood.

People are members of multiple social groups that often have contradictory performance stereotypes, making them aware of both a positive group stereotype and a negative stereotype eliminate the threat and underperformance that is usually seen when they dwell only on their membership in a negatively stereotyped group. Stereotype threat, a term coined by Stanford Professor Claude Steele, occurs when individuals whose group is targeted by negative stereotypes try to excel at tasks that are related to the stereotype. In these situations, simply knowing that there is a stereotype against them (a stereotype that says they should perform poorly on a particular task) can lead individuals to actually perform more poorly on the task than they otherwise would (<http://uanews.org/node/8818>).

### **c. Women stereotypes**

Generally, stereotype means signaling a certain group. Archer and Llyod (2002: 19) state that stereotypes are the shared beliefs that people hold about certain ethnic groups, or people in a particular occupation. Further, gender stereotype is concerning the traits supposedly possessed by females and males, which distinguish the two genders from each other. Sexism, prejudice based on gender, involves acceptance of gender stereotypes suggesting that males and females possess sharply

different traits. In fact, gender differences are smaller than these stereotypes suggest. However, if it is not seen as particular desirable ones, it can form the basis of prejudice and discrimination against the group. For example, married women are assumed to do all the house hold including taking care of the children. Moreover, when there is a domestic problem, the one who is responsible of that is the mother. Since they are contracting in domestic field, it creates exclusion for women to work outside. As Tong (1989: 2) states, society has a false belief that women are, by nature less intellectually and physically capable than men. As the result it excludes women from the academic, forum, and marketable.

Stereotypes have been used both to define women and to control them. They limit the possibilities women envision of themselves and therefore damage women's self-esteem and deprive society of women's potential. There are many examples in literature and social reality of damages that sexual stereotypes have done to women's lives.

Stereotypes of women are typically considered passive, seductive, sacrificing, frail, emotionally vulnerable, etc. Stereotyping characteristics related to male are having physical strength, being the breadwinner, being unable to show emotions, etc. These kinds of stereotypes exist in every society and in many aspects of life. A woman is recognized as weak, submissive, emotional, dependent, and indecisive. A woman is 'weak' physically only because a man is in reality 'stronger'. A woman is 'submissive' only because a man in reality is more 'aggressive'. A woman is 'emotional' only because a man is 'less emotional'. A woman is 'dependent' only



because a man serves this dependence. A woman is 'unable to make the right decision' only because a man is 'decisive' in his decisions.

Beauvoir (1949: 37) states that the terms 'man' and 'woman' and 'masculine' and 'feminine' are not used symmetrically. The term 'man' is always positive, standing for the norm, for humanity in general; 'woman' is the secondary term, what is 'other' to the norm, and so 'woman' does not have a positive meaning in its own right, but is defined in relation to 'man'—as what man is not. This also means that 'woman' has the other role as a non-dominant group relative to 'man'. It allows 'men' to construct their sense of masculinity and then also construct 'femininity' in qualities contrary to 'masculine'. The masculine would be described in positive qualities, and feminine negative ones. For example, take the words 'men are hunters; women are gatherers'. Male physiology and anatomy are geared to high energy, low-endurance 'burst' tasks; female physiology and anatomy are geared to low energy, high-endurance tasks. The hunter/gatherer stereotyping ensures that men and women tend to do the same overall tasks in very different ways, with very different uses of time.

Stereotypes are direct expressions of beliefs and values. A stereotype is a valuable tool in the analysis of literary works because once the stereotype has been identified and defined, it automatically provides the readers with an important and revealing expression of otherwise hidden beliefs and values.

There are three negative stereotypes toward Oriental women. The first is Submissive. Ohmura (2003: 1) states that Oriental women are stereotyped as

submissive. Oriental woman allows themselves to be controlled. They are not only the Western's image of "Oriental women" in their fantasy, but also it also manifests itself in the relationship between East and West. In the 1960s, several Western countries still held colonies in Asia, and in the condition of colonization of Asia, Western countries were dominant and Asian countries were dominated. Eventually, Western men were thought to be dominant and Eastern women were thought to be dominated. The Submissive Oriental women include passive, modest, and inferior.

The second is like prostitute. Oriental women are often portrayed as exotic, subservient, compliant, industrious, and eager to please (Somers, 2005: 1). As stated in American media, Oriental women are the *Dragon Lady* and *Lotus Blossom*. *Dragon Lady* is exotic, scheming, calculating, catty, sneaky, hypersexual, backstabbing, and untrustworthy. *Lotus Blossom* is quite, silent, and strong passion

The third is a primitive. Oriental women have earliest times of qualities, not developed and old fashion. According to Jandt (2004: 269) Oriental women serve fathers in their youth, husbands in marriage, and son in old age. Women subjected to feet-binding, and peasant girls were at risk of being kidnapped and sold into marriage.

## **B. *M. Butterfly***

### **1. The Author's Background**

David Henry Hwang is the first Asian American who received the Antoinette Perry Award in 1988. He was born on August 11, 1957 in Los Angeles, California. His father, Henry Hwang, was a banker who had immigrated to the United States from

Shanghai, China, and his mother, Dorothy also born in China, was a pianist and music teacher. David Henry Hwang attended Stanford University and the Yale School of Drama, and holds honorary degrees from Columbia College, Chicago, The American Conservatory Theatre, and LeHigh University. He lives in Brooklyn, New York, with his wife, actress Kathryn Layng, and their children, Noah David and Eva Veanne.

His play *Golden Child* premiered Off-Broadway at the Joseph Papp Public Theater, received a 1997 Obie Award for playwriting and subsequently moved to Broadway, where it received three 1998 Tony Nominations, including Best New Play. His play, *Yellow Face*, which premiered at Los Angeles' Mark Taper Forum and New York's Public Theater, won a 2008 Obie Award and was a finalist for the Pulitzer Prize. Mr. Hwang's other plays include *FOB* (1981 Obie Award), *The Dance & the Railroad* (1982 Drama Desk Nomination, CINE Golden Eagle Award), *Family Devotions* (1982 Drama Desk Nomination), *The House of Sleeping Beauties* (1983), *The Sound of a Voice* (1983), *Bondage* (1992), *Face Value* (1993), and *Trying to Find Chinatown* (1996). He adapted Henrik Ibsen's *Peer Gynt* with Swiss director Stephan Müller for Trinity Repertory Company (1998), and Peter Sis' *Tibet Through the Red Box* for the Seattle Childrens Theatre (2004). His plays are published by Plume.

Besides play, Hwang also produces Broadway musicals including his new book for Rodgers & Hammerstein's *Flower Drum Song*, which earned him his third Tony nomination in 2003 for Best Book of a Musical. He co-wrote the book for

Disney's international hit *Aida*, with music and lyrics by Elton John and Tim Rice, which won four 2000 Tony Awards and ran over four years on Broadway, and was the book writer of Disney's *Tarzan*, with songs by Phil Collins. Throughout his career, playwright David Henry Hwang has explored the complexities of forging Eastern and Western cultures in a contemporary America. His extraordinary body of work, over the past 30 years, has been marked by a deep desire to reaffirm the common humanity in all of us. It includes the play *M. Butterfly*, has been praised as a postmodern text that deconstructs preconceptions of race, gender, and sexuality in a postcolonial world.

## **2. The synopsis**

*M. Butterfly* in act 1, scenes 1-3 opens in present-day Paris. Rene Gallimard is in a small prison cell. He describes his monotonous daily routine, and then confides that he is no ordinary prisoner, but a celebrity. People talk about him at parties from Amsterdam to New York. In the first Act, he confides that he has been loved by the “Perfect Woman”. He then says that to understand his story, the audience must know the Opera Madame Butterfly, by Giacomo Puccini. He describes the opera and plays some of the music from it on his tape recorder. In scenes 4-5, Gallimard further explains the plot of Madame Butterfly, commenting that in real life, it is not easy to find a woman who will give herself so completely to a man. Gallimard resumes his exposition of the opera. As Comrade Chin plays the part of Suzuki, Butterfly’s maid. He reveals that he married a woman, Helga, for career reasons rather than love.

In scene 6-10, takes place in Beijing in 1960, Gallimard has just watched Song Liling sing an aria from *Madame Butterfly*. He tells her he is moved by the story. Song, however, expresses little enthusiasm for it. And then Song invites Gallimard to attend the Peking Opera. After Gallimard has attended the Peking Opera, Song invites him to her flat. Next scenes, Gallimard lies to his wife about having met Song, and Gallimard relates a dream in which Marc urges him to begin an affair with Song. In the Song's flat, they drink tea, and Song confesses. She is afraid of scandal because she is entertaining a man in her flat, which is against Chinese custom. Gallimard believes she is afraid of him.

Furthermore in scene 11-13, Gallimard describes a strategy he devised to test Song. He makes no contact with her for five weeks. Then, Gallimard tells the audience that after six weeks, Song began to write to him, pleading with him to visit her. He ignores this and subsequent letters, until he feels ashamed of making her suffer. In the scene 13, eight weeks after he last saw Song, he returns to her apartment and asks if she will surrender to him, just as *Madame Butterfly* surrendered to Pinkerton in Puccini's opera. Song is reluctant at first, but then they kiss and prepare to make love, although Song protests that she is inexperienced.

In act 2, Gallimard and Song now live in a flat together. Song complains about how, in Chinese society, women are down by men, and expresses admiration for the West. In this scene, Gallimard says that if the Americans show the will to win, the Vietnamese will submit. Comrade Chin asks Song to find out when the Americans plan to start bombing Vietnam. Song passes on information she has

gleaned from an unsuspecting Gallimard. Chin asks why Song is wearing a dress, and Song says it is because she is in disguise.

In scene 5-8 act 2, Gallimard has an affair with Renee, a Western student he met at a party. Toulon tells Gallimard that the Americans are planning to assassinate the South Vietnamese leader, which is Gallimard, in his diplomat capacity, has been advising. But Toulon says that if anything goes wrong, no one will listen to Gallimard's advice again. Humiliated, Gallimard visits Song for the first time in three weeks. At first, he wants to dominate her, but these feelings disappear and he feels genuine love. Song tells him she is pregnant (she is lying), and he says he wants to marry her. In the next scene, Song tells Chin that she needs a baby- a Chinese baby with blond hair- so she can convince Gallimard the child is his. In the scene 8, Gallimard promises to divorce his wife and marry Song. Song says she is not worthy and declines. Gallimard informs the audience that Song went away to the countryside for three months, and then returned with a child.

In the next scenes 9-11, Gallimard explains that the revolutionary situation in China made contact between Chinese and foreigners impossible. It makes Gallimard sent back to France by Toulon because his failure of his predictions about the relationship between China and the West. During the cultural upheaval, Song is made to confess that she had been corrupted by a foreigner. Chin informs Song that she is to be sent to France to spy, using Gallimard as her source of information. In this scene, Gallimard confesses to his wife about Song, and asks for a divorce.

In the act 3, finally Song tries to convince Gallimard that he, Gallimard. Still loves him, even though he knows Song is a man. Gallimard asks Song why he treated him so cruelly. Song begins slowly to remove his clothes. For twenty years of illusion, Gallimard tells Song to leave. To the audience, he asserts the vision of love that he had about the Oriental woman. But he realizes that it was he, not his beloved, who sacrificed everything. He puts on make-up, a wig, and a kimono, and rechristens himself Madame Butterfly. Then he plunges a knife into his body, committing suicide just as Butterfly does in the opera.

### **C. Previous Studies**

There are two previous studies which been conducted by the students of the English Language Education Department of Yogyakarta State University. The first was written by Mada Riani, entitled *The Illusion of Social Reality in Rene Galimard's Life on David Henry Hwang's M. Butterfly*. The objectives of her research are to explain how illusion leads Rene Gallimard to alienate himself as a human and to explain how illusion leads him to death. This research was done by using Fromm's Pseudo-Marxism. The finding of the study shows that capitalist society in the 20<sup>th</sup> century has brought Gallimard into human alienation. Galimard as the member of the 20<sup>th</sup> century society lives under its illusion which places him as thing with certain economics value rather than a human. However, psychologically his truth as a human cannot be easily replaced. Moreover, this situation becomes worst because of his sexual orientation problem. Therefore, he tries to escape from this problem by

realizing the illusion in *Madame Butterfly*, the play inside Hwang's play, into reality. This illusion is important since it can accommodate his society illusion as a capitalist and a man. However, this illusion then develops rapidly and covers up his whole life, then kills him.

The second is *Female stereotypes in Jane Austen's Sense and Sensibility*. The subject of her study is the novel entitled *Sense and Sensibility* by Jane Austen which was published by Wordsworth Editions Ltd. in 1992. Her objectives of the study are to identify female stereotypes in Jane Austen's. She used the Feminist Criticism to analyze her study. The results of her analysis are the stereotypes teach "what not to be" and "how to behave". Stereotypes minimize friction and violence by keeping minorities/inferiors (in this case, women) and the majorities or men as superiors apart. The stereotyping of women by the patriarchal society lasts a very long period of time. The analysis of the data reveals that there are nine female stereotypes found in Jane Austen's *Sense and Sensibility*. They are Mother/Wife (good mother, bad mother, good wife, and bad wife), the Virgin, the Temptress, the Angel, the Martyr, the Virago, the Fallen Woman, the Gossipers, and the Lady. The Gosipper and the Lady stereotypes are new stereotypes found in the novel, and they are revisions of the theoretical stereotypes. All these stereotypes show Austen's perceptions, as a woman writer, of the female stereotypes at her time.

This research has relevancy to *The Illusion of Social Reality in Rene Galimard's Life on David Henry Hwang's M. Butterfly* and *Female stereotypes in Jane Austen's Sense and Sensibility*, but they have different focus of study. *The*



*Illusion of Social Reality in Rene Gallimard's Life on David Henry Hwang's M. Butterfly* focus on the illusion of Rene Gallimard to alienate himself as a human and to explain how illusion leads him to death and *Female stereotypes in Jane Austen's Sense and Sensibility* focus on identify female stereotypes. However, this research focus on the negative stereotypes toward Oriental women and the rejections toward Oriental women.

#### **D. Conceptual Framework**

Women have been oppressed along century in a circle of patriarchal system. In every culture, differences exist between women and men, and many of these differences are the result of cultural expectations and expected gender behavior. All people have similar potentials, but as we grow up we are taught gender roles that separate females from males and limit our potentials. For example, all people have the same potential for feeling emotions, but females are generally allowed to show a wider range of them.

The patriarchal system makes women in the position of inferiority. Women are always the passive victims of a universal, unalterable male oppression. This fact makes the Feminist criticism to critics the inequality between male and female. women are victims of daughters neglecting, human trafficking, and rape incest. These conditions also happen in Chinese women who are famous as Oriental women. They stereotyped as submissive, like a prostitute, and primitive. These stereotypes make them more suffer in their society and post them in inferiority.

According to the explanation of the framework above, the researcher uses Hwang's *M. Butterfly* which depicts the struggle of female stereotypes in proving the equality position and giving evidence that negative stereotyping is totally wrong. Referring to that case, the researcher certainly believes that Hwang's *M. Butterfly* can be analyzed by using Feminism perspective. The perspective can help the researcher answer the two research questions, i.e. (1) what are the negative stereotypes towards Oriental women in *M. Butterfly* and (2) how is the process of the rejections of negative stereotypes towards Oriental women.

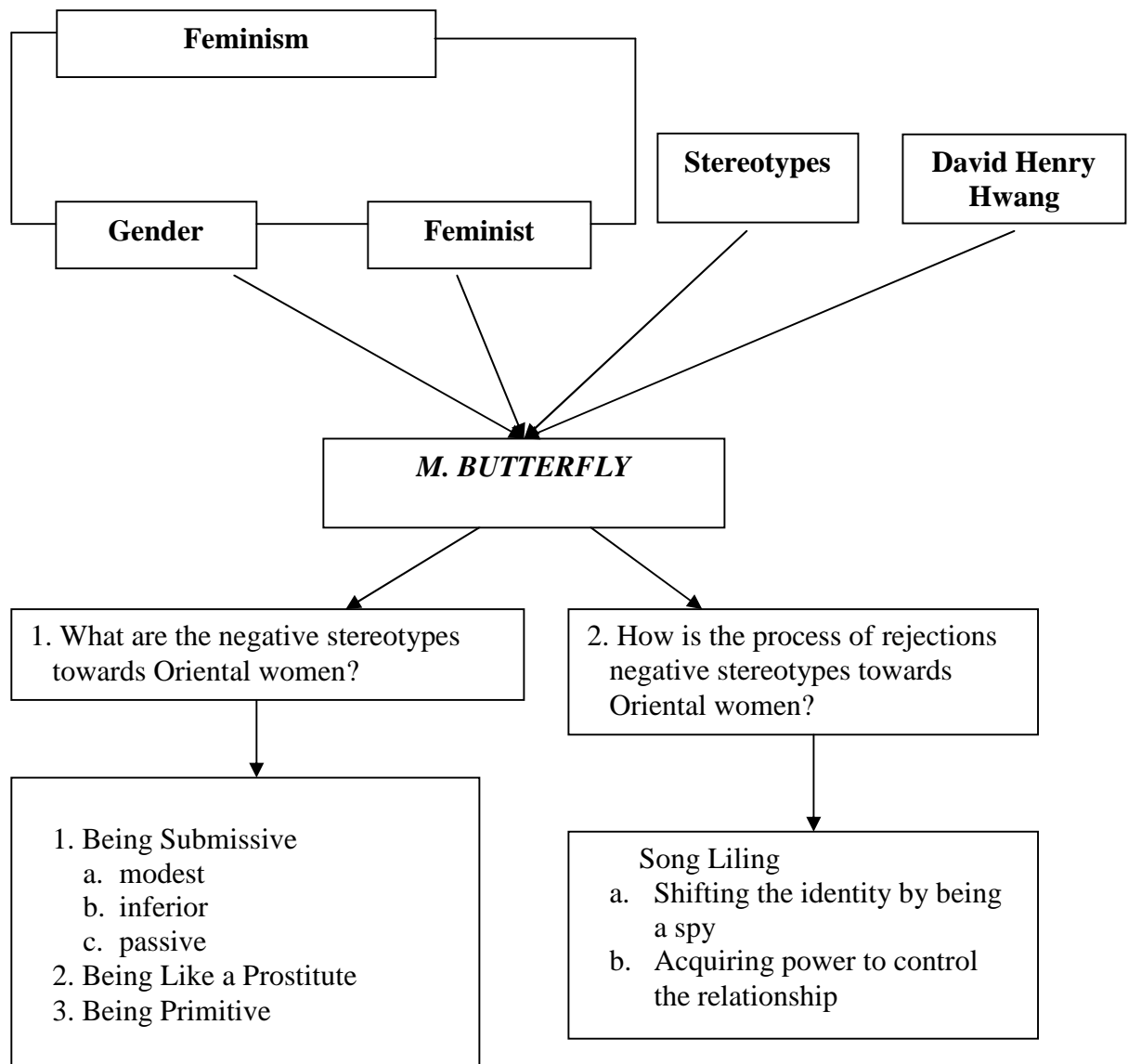


Figure 1. **Application of Feminism theory and Other Related Information in Hwang's *M. Butterfly***

## **CHAPTER**

### **RESEARCH METHOD**

In this chapter, the researcher tries to explain the steps how this research was conducted. The first step is that research design telling how the research was approached. The second step discusses about the data and source the data. The third step is discusses about data instrument. The fourth step is data collective technique. The next step is data analysis technique. The last step ends with trustworthiness of the research.

#### **A. Research Design**

In a scientific study, a methodology is needed as a way to approach the study of which the objectives are the evaluation and selection of alternative techniques. The method used in the present study was a qualitative content analysis method. According to Marrying (2005: 5), qualitative content analysis defines itself within this framework as an approach of empirical, methodological, and controlled analysis of texts within their context of communication, following content analytical rules and step by step models, without rash qualification. The object of qualitative content analysis can be all sort of recorded communication (transcripts of interviews, discourses, protocols of observations, video tapes, documents, etc).

As a research technique, content analysis involves specialized procedures for processing scientific data. The technique used in this study was a qualitative

technique. Thus, this technique is considered as the most appropriate one, which can be used in this study. The researcher applies of the procedure of deductive category application. The steps are presented in Figure 2.

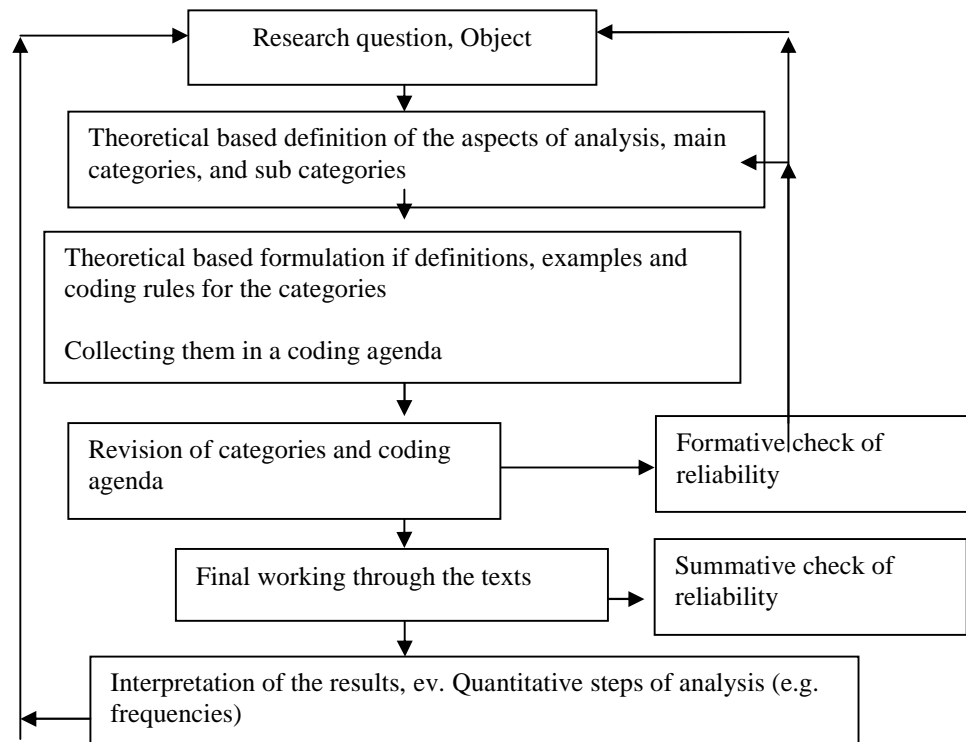


Figure 2: **Step Model of Deductive Category Application**

## B. The Data and Source of the Data

In this study, the researcher used the play *M. Butterfly* written by David Henry Hwang. The data were also taken from some books and websites. The websites were selected in which related to the play and feminist theory. It means that the researcher selected those data or picked up those which were relevant with this study.

This research focuses on (1) to find the negative stereotyping towards Oriental women in *M. Butterfly* and (2) to describe the rejection of negative stereotypes of Oriental women that occurs in *M. Butterfly*.

### **C. Research Instruments**

The primary instrument of this research is the researcher herself who used her capacity to interpret and analysis the data. The researcher is said to be the key instrument in the data analysis. The other research instruments are tables and related document from many sources related to the theory of feminism and kinds of stereotypes which are used as guidance in the process of identification and analysis. Besides, the research uses the computer to help her finish the work.

### **D. Data Collective Technique**

The data collected in this study are all of information related to woman's identity embodied in Hwang's *M. Butterfly*. The researcher collected all of the information in the form of words, phrases and sentences in the play, which is written in the data cards. Moreover, the researcher conducted careful reading and repetitive reading on the novel *M. Butterfly*.

The researcher made some notes for the relevant information related to the research problems on the data cards and her notebook after she got the comprehensive and interpretative reading. The note of the data collection and classification table is described in Figure 3.

No	Quotation	Act/Page/Scene	Negative Stereotypes			Prostitute	Primitive	Note
			Submissive					
			Passive	Meek	Inferior			

Figure 3. Data Collection and Classification Table

### E. Data Analysis Techniques

The process of data analysis in this research was done in several steps. Finally, after the play was read and observed, all selected data were categorized into each unit that answers the problems of this research. Secondly, after those data had been identified to the kinds of negative stereotypes towards Oriental woman and the rejecting of negative stereotypes, those data in each unit were divided again into several categories. Thirdly, the simplifications were made from the relevant data. Finally, trustworthiness of the data was checked.

### F. Validity and Trustworthiness

Validity refers to how the results of the study achieve empirical truth, predictive, accuracy, or consistency with established knowledge. Validity is intended to ensure that the results make people accept them as facts whose truth is unquestionable. In qualitative research, validity is also commonly called

trustworthiness. According to Moleong (2000: 173). “Trustworthiness can be gained when the data confirm four criteria: dependability, credibility, transferability, and confirmability”.

The researcher applied credibility to determine the trustworthiness of the data. Credibility can be achieved when the findings are compatible with the data drawn from Hwang’s *M. Butterfly*. The researcher read and reread the data carefully and comprehensively related to the research focus until she gets a certainty and she cannot find any other significant variations of the data. The researcher applied an on-depth observation towards the data again in order to achieve credibility.

Triangulation is applied to gain the credibility. According to Burns (1994: 294), “triangulation is the best way to get validity and reliability in which we can argue if different methods of assessment or investigation produce the same results then the data are likely to be valid”. Patton (1990) identifies four types of triangulation. They are method triangulation, data triangulation, triangulation through multiple analyst and theory triangulation. The researcher applied triangulation through multiple analysts, by using more than one person to observe and examine the same situation. Mrs. Dr. Widyastuti Purbani, M.A. as the first consultant pointed to be another observer since she has greatly concerned about literature and feminism, and second consultant, Mrs. Niken Anggraeni, M.A. examined the English grammar structure.



## **CHAPTER IV**

### **RESEARCH FINDINGS AND DISCUSSION**

Women often become the object of strong persistent stereotypes. In many cultures, women have been treated as a minority group. They have been excluded from economic and political power; they have been the subjects of strong negative stereotypes; and they have forced overt discrimination in many areas of life such as work setting, higher education, and government. Women are more negative in content than males. The women position from past to present is under males' control. It can be proved that women unable to hold the freedom. Combating about negative stereotypes towards women is the way to dispel any stereotypes in many aspects.

This chapter consists of two parts, the first part describes the negative stereotypes towards Oriental female reflected in Hwang's *M. Butterfly* and the second part describes the combating of negative stereotypes towards Oriental women that occurs in *M. Butterfly*. There are three negative stereotypes toward Oriental women reflected in *M. Butterfly* that are submissive, like prostitute, and primitive.

#### **A. Negative Stereotypes toward Oriental Women in Hwang 's *M. Butterfly***

Negative stereotypes are the negative assumptions that people have about a group of people. The negative stereotypes create a threat that can distract the individual stereotyped and lower performance. Women are usually stereotyped more negative than males. The lower position of women leads the negative stereotypes

toward them. Deux (1993: 33) said that in many cultures, males are assumed to possess such desirable traits as decisiveness, forcefulness, confidence, ambition, and rationality. In contrast, females include less desirable traits such as passivity, submissiveness, indecisiveness, emotionality, and dependence.

Based on the data study, the researcher finds three kinds of negative stereotypes toward Oriental women. They are submissive, like prostitute called Lotus Blossom, and primitive. Moreover, the Industrial Revolution began to take over the Western, they quickly formulated subjective understandings of East as labor, and they believed to be inferior to themselves. This leads to the foundation of cultural stereotypes of the East. Song Liling tries to combat the negative stereotypes toward Oriental female. It is because she wants to teach and criticize the West that the stereotypes are only fantasies and totally wrong. The following explanations give the depth analysis.

### **1. Being Submissive**

There is a stereotype that women in traditional Oriental women were passive and unambitious. Oriental society was structured to keep women in an inferior position. The traditional role of women in Oriental society was one of subservience and humility. The stereotypes of submissive Oriental women also manifest itself in the relationship between East and West. In the 1960s, several Western countries still held colonies in Asia, and in the condition of colonization of Asia, Western countries were dominant and Asian countries were dominated. Eventually, Western men were

thought to be dominant and Eastern women were thought to be dominated. Under this stereotypical notion of the relationship between Western men and Asian women, the submissive Cio-Cio-San image became universal for Westerners.

**a. Passive**

Gallimard in his cell describes the opera of *Madame Butterfly*. He comments to Cio-cio San known as *Madame Butterfly*. She is reflected as feminine ideal, beautiful, and brave. Cio-cio San is a passive woman. She is a woman who gives up everything to men. This is presented in the following excerpt.

And why not? Its heroin, *Cio-cio San, also known as Butterfly, is a feminine ideal, beautiful and brave. And its hero, the man for whom she gives up everything, is-not very good looking, not to bright, and pretty much a wimp: Benjamin Franklin Pinkerton of the U.S. Navy.* As the curtain rises, he's just closed on two great bargains: one a house, the other on a woman—call it a package deal. Pinkerton purchased the rights to *Butterfly* for one hundred yen—in modern currency, equivalent to about...sixty-six cents. So he's feeling pretty pleased with himself as Sharpless, the American consul, arrives to witness the marriage. (Mc. Mahan, 1996: 744)

In this segment Gallimard tells the audience about the story of *Madame Butterfly* by Giacomo Puccini. In Puccini's opera, Lieutenant Pinkerton, a United States Navy officer, purchases the conjugal rights to Cio-Cio-San, a fifteen years old Japanese Geisha girl, for one hundred yen, and marries her with the convenient provision that each contract can be annulled on a monthly notice. Meanwhile, Pinkerton leaves Cio-Cio-San for the United States to marry American girl. During his absence, Cio-Cio-San has born him a son, and has been waiting for his return,

unaware of his marriage in America. After 3 years have passed since Pinkerton left her, Cio-Cio-San is visited by Pinkerton's wife, who attempts to claim his son and take him to the United States. Realizing that Pinkerton abandoned her, Cio-Cio-San commits *Hara-Kiri*. Gallimard's choice of a Chinese woman for his mistress is based on his own sexual inferiority complex in Western society. As declares in Act I, scene III, Gallimard is not god looking. He is clumsy man, with pimples on his face. Since he was in high school, he was never had a girl friend while his friend Marc has actively met girl and has had love affairs with them. Gallimard has never asked women out, perhaps because he was afraid that he would be rejected. "Not like American girls. It's true what they say about Oriental girls. They want to be treated bad." (Mc. Mahan, 1996: 745)

In this segment, Gallimard convinced that what Western thought about Oriental woman is true. The Oriental woman does not like American girls whom not to be treated bad like Oriental woman. They want to sacrifice to their beloved.

Consider it his way: What would you say if a blonde homecoming queen fell in love with a short Japanese businessman? He treats her cruelly, then goes home for three years, during which time she prays to his picture and turn down marriage from a young Kennedy. *Then, when she learns he has remarried, she kills herself. Now, I believe you would consider this girl to be deranged idiot correct? But because it's an Oriental woman who kills herself for a Western-ah!! You find it beautiful?* ( Mc.Mahan, 1996: 750)

*Of her death. It's a... a pure sacrifice.* He's unworthy, but what can she do? She loves him..so much. It's very beautiful story. (Mc. Mahan, 1996: 750)

It's one of your favorite fantasies, isn't it? *The Submissive Oriental woman and the cruel white man.*(Mc. Mahan, 1996:750)

Gallimard's perception about submissive Oriental women stated in the sixth scene of the first act, that he imagines that Song can be as Cio-Cio-San in *Madame Butterfly* for him. Because of an Oriental woman who kills herself for Westerner. Gallimard views her sacrifice as a beautiful story. Because of he is a Westerner whose favorite fantasy is "The Submissive Oriental woman and the cruel white man."(Mc. Mahan, 1996: 750). When Gallimard meets Song in the first time, he sees only through the lens of the cultural myth of the helpless, meek, and self-sacrificial Oriental woman. Song does his best to undermine the myth, perhaps before he has decided to dupe Gallimard. He tries to point out to Gallimard how objectionable the stereotype might be for an Eastern woman.

*I married a woman older than myself—Helga.*

—where I took a vow renouncing love. *No fantasy woman would ever want me, so yes, I would settle for a quick leap up the career ladder. Passion, I banish, and in its place—practically!*

But my vows had long since lost their charm by the time we arrived in China. The sad truth is that all men want a beautiful woman, and the uglier the man, the greater the want.

*I married late, at age thirty-one. I was faithful to my marriage for eight years. Until the day when, as a junior-level diplomat in puritanical Peking, in a parlor at German ambassador's house, during the "Reign of a Hundred Flowers," I first saw her...singing the death scene from Madame Butterfly. (Mc. Mahan,1996: 749)*

In Act I, Scene V, describes the Gallimard's marriage with Helga. His marriage does not ease his sexual inferiority complex because he knows that his wife

is not attracted to him. Helga only wants the status of a diplomat's wife not Gallimard's love. She does not care that Gallimard has a Chinese mistress as long as she can remain a diplomat's wife. Furthermore, in the segment in the sixth scene of the same act, Hwang is commenting not only on the stereotypical Eastern woman, but also making deep and insightful declarations about the nature of relationships between men and women.

I've come tonight for an answer: are you my Butterfly?  
Are you my Butterfly? I want from your honesty. There should be  
nothing false between us. No false pride  
*"I have already given you my shame."* (Mc. Mahan, 1996: 761)

In scene XIII of act I, Gallimard returns to Song's apartment. He asks if she will surrender to him, just as Madame Butterfly surrendered to Pinkerton in Puccini's opera. Gallimard forces Song to explain her statement that she will give her shame to him. Gallimard wants her honesty that she is his Butterfly and he has a hope that she will give her love and surrender to him.

Oh well, that's very important. "Like it?" do you think I "like"  
lying here alone, *waiting, always waiting for your return?*  
*Please—don't worry about what I may not "like".* (Mc. Mahan,  
1996: 770)

Gallimard devised to test Song. He describes this strategy in act II, scene VI. He makes no contact with her for three weeks. Gallimard hopes that Song is like Cio-Cio-San who always waiting for her lover. Song is totally aware what Gallimard wants. She tells Gallimard that she is always waiting for him.

No, Rene. Don't touch your request in sweet words. Be yourself—a  
cad—and know that my love is enough, *that I submit—submit to the*

*worst you can give me. Well, come. Strip me. Whatever happens, know that you have willed it. Our love, in your hands. I'm helpless before my man.* (Mc. Mahan, 1996: 770)

In this segment, Song delivers herself to Gallimard. She convinces Gallimard that her love is enough for him. She will submit whatever he give, even the worst things that she gets. She plays the role passive when she lets him to strip her. She gives her submissive because she wants to secure him.

#### **b. Meek**

In Act I, scene VIII shows that Song introduces her flat to Gallimard after they meet in the street and she also invites him to her flat. She wants to know more about Gallimard. It is one of her trick to attract him. Even though, Gallimard is a foreigner, she still offers him to come in her flat. Her action indicates her meek to everyone even he is a strange man. “Oh—this is my flat. Thank you. Come another time and we will further expand your mind.” (Mc.Mahan, 1996: 753)

In Act I, scene VIII, Gallimard relates what happened on his first visit to Song's flat. They drink tea and Song serves him as well as possible. When she invites Gallimard to her flat, she feels there is something wrong with this. She feels not herself in this condition. Song is afraid of scandal because she is entertaining a man in her flat, which is against Chinese custom.

*There's something wrong about this.*  
I feel... I am not myself. (Mc. Mahan, 1996: 757)

Please. Hard as I try to be modern, to speak like a man, to hold a Western woman's strong face up to my own.. in the end. I fail. *A small, frightened heart beats too quickly and gives me away. Monsieur Gallimard, I'm a Chinese girl. I've never... never invited a man up to my flat before.* The forwardness of my actions makes my skin burn. (McMahan, 1996: 757)

Song explains that she does not like Western woman who can invite a man in her flat. She frights her action become a scandal because as a Chinese girl she must appreciate her custom. Gallimard believes that her frighten is because of him but actually, it is because she is Chinese girl.

In the scene XIII, the setting is in Song's apartment. Gallimard returns to her apartment after eight weeks from the last he saw her. He asks to Song about her honesty that she is her Butterfly. When Gallimard wants her naked, she states that she is a modest Chinese girl. She claims she is afraid of her actions. "Please... it all frightens me. I'm a modest Chinese girl. (McMahan, 1996: 761)

### **c. Inferior**

The role of women in traditional China is a curious one. However, they were expected to be totally subservient to men and had no legal rights in the society. The Chinese society keeps women in the inferior position. "The Chinese men-they keep us down." (Mc. Mahan, 1996: 762). Song clearly shows to Gallimard that not only the Western treated them as lower quality, but also the Chinese men. Song complains that women are kept down in Chinese society and denied an education. The patriarchal family was the center and the most important institution in the traditional



Chinese social structure. The Confucian emphasis on filial piety and loyalty was a euphemistic prescription for absolute subordination of young to old and more important for female to male. The hierarchal structure in Chinese family makes female in subordination position. They do not have a power to break this role. It causes Oriental women stereotyped as inferior. As patriarch, the eldest male was head of the household and the ideal dictated that all his sons or brothers should remain under his authority and in the same household with their wives and offspring. This is presented in the following excerpt. "I am out of words. I can hide behind dignity no longer. What do you want? I have already given you my shame." (Mc. Mahan, 1996: 759)

Song delivers her inferiority to framed Gallimard. She ignores her dignity and already gives her shame to Gallimard. Her main reason is to steal the information about The Vietnam War. Gallimard as Western viewed Oriental women are inferior. His viewed is based on the Western cultural stereotyping of the East as passive, weak, and subservient is in part responsible for international conflict such as the Vietnam War. Gallimard has a stereotypical view of the East due to the ignorance of Western thought. He sees China as being land where the government strictly controls the people, as they must adhere to the same traditions that established China thousands of years ago. Being in such a repressed state, the Chinese have been become quite and submissive to not only other Chinese, but also to foreigners.

*The Oriental simply want to be associated with whoever shows the most strength and power.* (Mc. Mahan, 1996: 763)

Deep down, they miss the old days. *Oriental*s will always submit to a greater force. (Mc. Mahan, 1996: 764)

The Western cultural stereotypes of the East influence Gallimard's way of view about Orientals. Gallimard, as diplomat, passes on his opinions to American decision-makers, expresses his belief that the Orientals simply want to be associated with whoever shows the most strength and power. Gallimard views that Orientals are inferior because they do not have superior technology and powerful weaponry. He argues that Orientals will always submit to a greater force. His views about Orientals are not only about Political power but also in the relationship between women and men.

## **2. Being Like a Prostitute**

Women are victims of daughters neglecting, human trafficking, rape incest, wife battering, and political torture. An estimated 1 million children, mostly girls in Asia, are forced into prostitution (Jandt, 2004: 261). In Eastern, women are sexual objects. Oriental women are little better than slaves. They are looked upon as merchantable property, and are bought and sold like any other article of traffic, though their value is not generally great. Oriental women never gain any distinction until after death. Considering the humble Position the women occupy in China, and the hard life they therefore lead, it would perhaps be better (certainly more merciful) were they all slain in infancy, and better still, were they never born.

Gallimard's perspective towards East is throughout his memory. The first is the Suzuki who runs a prostitution ring of Asian women. The last is Song Liling as a spy. Gallimard has a stereotypical view of the East due to the ignorance of Western thought. He sees China as being land where the government strictly controls the people as they must adhere to the same traditions that established China thousands years ago. Being in such a repressed state, the Chinese have been become quiet and submissive to not only other Chinese, but also foreigners. As a result, they are willing to do anything to uphold their own humanity, even if it involves resorting to prostitution.

Your history serves you poorly, Monsieur Gallimard. true, there were signs reading "No dogs and Chinamen". *But a woman, especially a delicate Oriental woman- we always go where we please. Could you imagine it otherwise? Clubs in China filled with pasty, big-thighed white women, while thousands of slender lotus blossoms wait just outside the door? Never. The clubs would be empty. We have always held a certain fascination for you Caucasian men, have we not?* (Mc. Mahan, 1996: 753)

This segment begins in a summer night on the Beijing Street. Song describes about the Chinese woman prostitute. They called as Lotus Blossom. Asian women are often portrayed as exotic, subservient, compliant, and eager to please. Lotus Blossom is sexually loaded stereotype of character in *M. Butterfly*. They are in everywhere they can please. Even though white women fill clubs in China, there are many lotus blossoms in outside the door to attract men. Song tells to Gallimard that Chinese women have a fascination for Caucasian men.

It's only widespread within this embassy. Where nobody talks because everybody is guilty. We were worried about you, Gallimard. We thought you were the only one here without a secret. *Now you go and find a lotus blossoms... and top us all.* (Mc. Mahan, 1996: 764)

The statement above shows that the relation between political and the prostitute is natural. Toulan is recommending to Gallimard as a diplomat he must has an affair. His advice is to find a lotus blossoms. Toulan's advice makes Gallimard aware that he must learn the benefits of being a man. To be a real a diplomat, Gallimard, first, have to conquer the women. Women are a symbol of the masculine of men. If the men can dominate the women, it means that men control the country.

In Act I, scene XIII Song is explain to Gallimard that the role of Chinese women are to serving men. She says that she is Gallimard's pleasure. Her action is like a lotus blossoms who already give pleasure to men. Chinese women are expert to pleasing a man even though they are inexperienced. "I'm your treasure. Though inexperienced. I am not... ignorant. They teach us things, our mother, about pleasing a man. "(Mc. Mahan, 1996: 761).

### **3. Being Primitive**

Oriental women have series roles that are different from the outside world (Jandt, 2004: 79). They are not allowed to invite men coming to their house. For their culture, it is not good for men to see women. Therefore, it is taboo for Oriental women to express their love to men. They are uneducated and arrogant people.

Because of those, it is easy for others to manipulate them. In addition, oriental women are easy to be controlled and dominated.

The Chinese opera is identical with heavy makeup. The woman character is also played by huge women is so much bad makeup. It makes the Chinese opera is different from West opera. Actually, this is for sharpen the character itself. However, for Western this custom is unique. "I ...what I mean is, I've always seen it played by huge women in so much bad makeup." (Mc. Mahan, 1996: 750)

What is Madame Su says? "*We are a very old civilization.*" I never know if she's talking about her country or herself.

*I walk around here, all I hear every day, everywhere is how old this culture is. The fact that "old" may be synonymous with "senile" doesn't occur to them.* (Mc. Mahan, 1996: 751)

Gallimard and his wife also appear to despise Chinese culture, and complain about how the Chinese value its great antiquity, as if age conveyed some special distinction. The old civilization means that today's China represents 4,000 years of civilization. It's history was first recorded more than 1,500 years before the beginning Christianity. Gallimard also debates her experience in china with Renee. Renee is a student from Denmark. She lives in China to learn about Chinese. She argues that the Chinese culture is "primitive." (Mc. Mahan, 1996: 767)

*The Orientals simply want to be associated with whoever shows the most strength and power. You live with the Chinese, sir. Do you think they like Communism?*  
*I live in china. Not with the Chinese. You live with the Chinese.*  
(Mc. Mahan, 1996: 763)

In this segment, Toulon, the French Ambassador, is quick point out that although he may live in china, he does not live with the Chinese, as if to do so would be beneath him.

## **2. The Rejection of Negative Stereotypes toward Oriental Women**

The process of combating in *M. Butterfly* is to deconstruct the negative stereotypes toward Oriental women. Song as the protagonist character wants to reject the negative stereotypes toward Oriental women. Song straightens the negative stereotypes of Oriental women because she thinks that Oriental women do not like what western people assume. Western's stereotypes toward Oriental women are wrong, it is only fantasies.

### **a. Shifting the Identity by Being a Spy**

Song is a Chinese singer and actor. Although he is a man, he plays female roles in Chinese opera, which is a traditional practice in China. When song and Gallimard first meet, Song allows him to think that he, Song, is really a woman. She pretends to fit the stereotype that Western men have of the submissive Oriental woman: he appears modest and retiring in a way that Gallimard finds enticing. However, song can also be assertive in his views about how women are treated in Chinese society and of the West's prejudices attitude to china. However, all the time he is with Gallimard, Song is merely acting a part. In reality, he is using Gallimard to obtain sensitive political information, which he passes on to the Chinese government.

Yet, he does not realize that Song has been working with the Chinese government as a spy, which means that Song actually has all power in their relationship. She utilized the West's own perception of the East, as being comprised of submissive people, in order to manipulate the situation into her favor.

Song says "Because only a man knows how a woman is supposed to act. (Mc. Mahan, 1996: 772) The words in that phrase are "supposed to act", because it implies that many women do not act in accordance with the wishes of men; however, Hwang shows the reader, through the character of Song, that the way women are supposed to act is merely a lie, a falsehood perpetrated because of the basic insecurity of men.

She becomes a spy and changes her identity into a woman because only a man knows how a woman is supposed to act. In the courthouse, she explains the reason why she defends her affair for twenty years old.

Yeah. Well. Your Honor, *it was my job to make him think I was a woman.* And chew on this; it wasn't all that hard. *See, my mother was a prostitute along the Bindt before the Revolution. And, uh, I think it's fair to say she learned a few things about Western men. So I borrowed her knowledge. In service to my country.* (Mc. Mahan, 1996: 780)

Song explains that her job is to make Gallimard think that she is real a woman. Her reason become a spy is to steal the information for him. She does not find any difficulty to be a woman because She learns from her mother, that actually she is a prostitute. From her mother, she learns about Western men and how is to treat them.

Song is really a man portraying a woman, he understand that a man needs command to feel safe, and soon abandons the direct, hard approach, and becomes exactly fantasy he describes—the submissive Oriental woman. Hwang uses Gallimard serves an instrument of male sexuality; this scene shows that men often need control over a woman, must have power in relationship, in order to feel secure. This scene, actually bares the fears and insecurities of men in their sexual relationships with women. This becomes very important when Gallimard meets Song; Song is at first insulting “but I gather such an irony is lost on you.” and “it’s one of your favorite fantasies, isn’t? The Submissive Oriental Women and the cruel white man.” (Mc. Mahan, 1996: 750), and has complete control over both the conversation and the situation.

**b. Acquiring Power to Control the Relationship**

Song is lying to Gallimard that she is pregnant because she wants to dominate him. She knows that Helga does not give him a baby. When he knows that Song is pregnant, he says he wants to marry her. Then, Gallimard promises to divorce his wife and marry Song. Song says that is not worthy and declines. “I’m pregnant. I’m pregnant. I want to marry you!” (Mc. Mahan, 1996: 771).

Then she tell to Chin that she need a baby—a Chinese baby with blond hair—*so she can convince Gallimard the child is his.* (Mc. Mahan, 1996: 771)

*I need a baby. “all he wants is for her to submit. Once a woman submit, a man is always ready to become ‘generous’*

Now, if I can just present him with a baby. A Chinese baby with blond hair—he’ll be mine for life.( Mc. Mahan, 1996: 771)



Song argues that having a baby from Gallimard, it means that he will be her all her life. She thinks that the baby can be secure between them. It is one of her mission become a Chinese spy. Song is really known what Gallimard want because she is a man.

I'm sure you are. Okay, Rule One is: *Men always believe what they want to hear. So a girl can tell the most obnoxious lies and guys will believe them every time.* (Mc. Mahan, 196: 780)

Act III is set in a courthouse in Paris in 1986. Song now appears as a man, dressed in a suit. He explains that Gallimard has supported him and his “son” in Paris for fifteen years. He explains to the judge men always believe what they want to hear. As a girl, she tries to understand what Gallimard’s desire.

In the scene VIII of act II, Song is control their relationship. After they are having a baby, she gives name for their baby with Eastern name not Western. Gallimard tries to suggest that it is better to give their baby’s name in Western name. Moreover, she refuses Gallimard’s suggest because their baby is her mine. Song promises to Gallimard that she will raise “Peepee” in China; she will never burden Galimard outside of China. Song explains that their baby is never live in West (Mc. Mahan, 1996: 774). Song statement shows that Oriental women cannot be meek as Western stereotyped toward them. Gallimard tries to control Song with suggest the baby’s name in Western perhaps he will take the baby in the West. His perception influenced by the story of Madame Butterfly that Pinkerton and his wife can take the baby from Cio-Cio-San outside of Japan. “I’m going call him ‘Peepee.’. “Song Peepee”? May I suggest Michael, Stephen, or Adolph? “(Mc. Mahan, 1996: 773)

*It is possible that her stubbornness only make me want her more. The drawing back at the moment of my capitulation was the most brilliant strategy she could have chosen.* It is possible. But it is also possible that by this point she could have said, could have done...anything, and I would have adored her still. (Mc. Mahan, 1996:774)

Gallimard tell the audience that her stubbornness just make he want her more. He also recognize that her action is the most brilliant strategy for get him more. So, Gallimard has not a choice. He is surrender with Song's choice. Although he has no choice to give their baby's name in Western, he still adored her.

In this segment shows that Song used the West's formulated views of the East to Galimard and portrayed a stereotypical Asian woman in order to steal information from him.

## **CHAPTER V**

### **CONCLUSION**

After analyzing the negative stereotypes toward Oriental women and the process of combating negative stereotypes toward Oriental women, some conclusions can be formulated as in the following.

#### **A. Negative Stereotypes toward Oriental Women**

##### **1. Being Submissive**

There is a myth that all women in traditional china were passive and unambitious. The traditional role of women in Chinese society was one of subservience and humility. The mythology of submissive Oriental women also manifests itself in the relationship between East and West. The Western countries still held colonies in Asia, and in condition of colonization of Asia, Western countries were dominant and Asia countries were dominated. Eventually, Western men were thought to be dominated and Eastern women were thought to be dominated. The Submissive Oriental women include passive, modest, and inferior.

##### **2. Being Like a Prostitute**

In Eastern, women are sexual subjects. Oriental women are often portrayed as exotic, subservient, compliant, industrious, and eager to please. Lotus Blossom is sexually loaded stereotype of character in M. Butterfly.

### **3. Being Primitive**

Oriental women are thinking that they are “old civilization”. It is because its history is recorded more than 1,500 years before the beginning Christianity. Westerners looked forward the East for providing it with labor, and as the Easterners arrived in this new land, the West quickly formulated subjective understanding of these people, who they believed to be inferior to them.

## **B. The Rejection of Negative Stereotypes toward Oriental Women**

### **1. Shifting the Identity by Being a Spy**

Song is a Chinese singer and actor. She is shifting her identity from a man to a woman because she wants to serve her country. She becomes a spy to steal the political information from Gallimard. In other hand, she has a vision to dispel any negative stereotypes toward Oriental woman.

### **2. Acquiring the Power to Control Relationship**

Song is lying to Gallimard that she is pregnant. She suggests that by having baby from him, she can control their relationship. She wants to show that a woman can control them. Because of men, need control in a relationship to feel safe.

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## THE PLOT SUMMARY OF *M. BUTTERFLY*

By

DAVID HENRY HWANG

The play opens in a small prison cell in Paris. He describes his monotonous daily routine, and then, confides that he is no ordinary prisoner, but a celebrity. Then a picture of three people at party joking about him appears, and it obviously has something to do with sex. He explains to the reader that his story is devoted to a perfect woman. He tells the audience that to understand his story, they must know Giacomo Puccini's *Madame Butterfly*. He describes the opera and plays some of the music from it on his tape recorder. His old school friend Marc appears as one of the characters, Gallimard assumes the role of Pinkerton, the American sailor who wins the heart of Butterfly. While he explains the role of the characters, a picture of the past is flashing. Marc tries to persuade him to go to a party where there are many sexy girls, but Gallimard refuses to go. He lacks confidence with girls. Then, turn to Gallimard's cell. He further explains the plot of *Madame Butterfly*, commenting that in real life, it is not easy to find a woman who will give herself so completely to a man. Suddenly, a girl who poses in pornographic magazines appears and tantalizes him. Gallimard is afraid for the girl and fades her away by scrapping the magazine. Then, he reveals that he married a woman, Helga, for career reason rather than love. He describes himself as a diplomat in Beijing who loves a Chinese actress. He lies to his wife and commits an affair with her. He starts hurt her by ignoring her pleading and this makes him powerful as a man.

After three weeks for the last meeting, Gallimard visits Song's apartment. At first, he wants to dominate her, but these feelings disappear and he feels genuine love. Song tells him she is pregnant (she is lying), and he says he wants to marry her. Then, Song tells Chin that she needs a baby—a Chinese baby with blond hair—so she can convince Gallimard that the child is his. Gallimard promises to divorce his wife and marry Song. Song says she is not worthy and declines. Gallimard informs the audience that Song went away to the countryside for three months, and then returned with a child.

In 1966, Gallimard explains that the revolution in China made contact between Chinese and foreigners impossible. Gallimard is sent back to France by Toulon because of the failure of his predictions about the relationship between China and the West. In 1970, Chin confirms Song that she is to be sent to France to spy, using Gallimard as her source of information. Then, for the first time they are reunited. Finally, Song tells Gallimard that she is a man. Song tries to convince Gallimard that he still loves him, even though Gallimard now knows Song is a man. To the audience, he asserts the vision of love that he loves a perfect oriental woman. He does not want to see the reality, and then he commits suicide.



**Data of Negative Stereotypes toward Oriental Women  
in Hwang's *M. Butterfly***

No	Quotation	Act/ Scene / Page	Negative Stereotypes					Note
			Submissive			Prostitute	Primitive	
			Passive	Meek	Inferior			
1.	“Cio-Cio-San, also known as Butterfly, is a feminine ideal, beautiful and brave. And its hero, the man for whom she gives up everything, is-not very good looking, not to bright, and pretty much a wimp....”	I/III/744	√					Gallimard
2.	“This country-sharpless, it is okay. You got all these Geisha girls running around”.	I/III/745				√		Pinkerton
3.	Not like American girls. It’s true what they say about Oriental girls. They want to be treated bad.	I/III/745	√					Pinkerton
4.	..... No fantasy women wuld ever want me, so, yes, I would settle for a quick leap up the carreer badder. Passion, I banish, and in its place-practically! But my vows had long since lost their charm by the time we aarived in China. The sad truth is that all men want a beautiful woman, and they uglier the man, the greater the want.	I/V/749	√					Gallimard
5.	I...what I mean is, I’ve always seen it played by huge women in so much bad make up.	I/VI/750	√					Galllimard

6.	Bad make up it not unique to the west	I/VI/750	√					Song
7.	Of her death. It's a .....a pure sacrifice He's unworthy, but what can she do? She loves him... so much. Its very beautiful story.	I/VI/750-751	√					Gallimard
8.	Consider it this way: what would you say if a blonde homecoming queen fell in love with a short Japanese business? He treats her cruelly, then goes home for three years, during which time she prays to his picture and turns down marriage from a young Kennedy. Then, when she learns he has remarried, she kills herself. Now, I believe you would consider this girl to be a deranged idiot, correct? But because it's an Oriental who kills herself for a Westerner-ah!-you find it beautiful.	I/VI/750-751	√					Song
9.	It's one of your favorite fantasies, isn't it? The submissive Oriental woman and the cruel white man.	I/VI/750	√					Song
10.	So much for protecting her in my big Western arms.	I/VI/751			√			Gallimard
11.	The Chinese are an incredibly arrogant people.	I/VII/751					√	Gallimard
12.	What is it that Madame Su says? "We are a very old civilization". Never know if she's talking about her country or herself.	I/VII/751					√	Helga
13.	I walked around here, all I hear every day, everywhere is how old	I/VII/751					√	Gallimard

	this culture is. The fact that "dd" may be synonymous with "senile" doesn't occur to them.							
14.	You're not going to change them "East is East, West is west, and..." whatever that guy said. Madame Butterfly! Then I should have come. (she begins humming, floating around the room as if dragging long Kimono sleeves). Did she have a nice costume? I think it's a classic piece of music. (Helga)	I/VII/751					√	Helga
15.	I don't know. But, whatever it is, I am sure it must be old.	I/VII/751					√	Helga
16.	But... that fascination is imperialist, or so you tell me.	I/VIII/751					√	Gallimard
17.	Ah yes, she cannot love you, it is taboo, but something deep inside her heart... she cannot help herself... she must surrender to you. It is her destiny.	I/IX/754	√					March
18.	The same way you do. It's an old story. It's in our blood. They fear us, Kene. Their women fear us. And their men-their men hate us. And, you know something? They are all correct.	I/IX/754			√			March
19.	.... In my heart, I know she has... an interest in me. I suspect this is her way. She is outwardly bold and outspoken, yet her heart is shy and afraid. It is the Oriental in her at war	I/X/755			√			Galimard

	with her western education.							
20.	Tonight. I have finally been invited to enter her apartment. Though the idea is almost beyond belief. I believe she is afraid of me.	I/X/756			√			Gallimard
21.	Did you hear the way she talked about western women? Much differently than the first night. She does-she feels inferior to them-and to me.	I/X/757			√			Gallimard
22.	I determined to try an experiment. In Madame Butterfly, Cio-Cio-San fears that the western man who catches a butterfly will pierce its heart with a needle, then leave it to perish. I began to wonder. Had I, too, caught a butterfly who would writhe on needle.	I/XI/757			√			Gallimard
23.	We secured a flat on the outskirts of Peking Butterfly, as I was calling her now, decorated our 'home' with western furniture and Chinese antiques, find there, on a few stolen after noons or evenings lach week, Butterfly commenced her education	II/I/762					√	Gallimard
24.	The Oriental simply wants to be associated with whoever shows the most strength and power.	II/III/763			√			Gallimard
25.	Orientals will always submit to a greater force.	II/III/764			√			Gallimard
26.	... oriental women-when they're good, they're good. They're very good, but when they're bad, they are	II/XI/767					√	Gallimard

	Cristians.							
27.	... It's primitive...	II/XI/767					√	Renee
28.	But, unlike a western woman, she didn't confront me, threaten, even put. I remembered.	II/XI/767		√				Gallimard
29.	I believe you gave me your shame many years ago	II/XI/770	√					Gallimard
30.	There is a vision of the Orient that I have. Of slender women in chang sams and Kimonos who die for the love of unworthy foreign devils.	III/III/785	√					Gallimard
31.	I have a vision. Of the Orient. That, deep within its almond eyes, there are still women. Women willing to sacrifice themselves for the love of a man. Even a man whose love is completely without worth.	III/III/785	√					Gallimard
32.	Your history serves you poorly, Monsieur Gallimard. True, there were signs reading "No dogs and Chinamen." But a woman, especially a delicate Oriental woman. We always go where we please. Could you imagine it otherwise? Clubs in China filled with pasty, big-thighed white women, while thousands of slenders lotus blossoms wait just outside the door? Never. The clubs would be empty. [beat]. We have always held a certain fascination for you Caucasian men, have we not? (Song)	I/XIII/753					√	Song

33.	Please. Hard as I try to be modern, to speak like a man, to hold a western woman's strong face up to my own... in the end, I fail. A small, frightened heart betas too quickly and gives me away. Monsieur Gallimard. I'm a Chinese girl. I've never invited a man up to my flat before. The forwardness of my actions makes my skin burn.	I/X/757		√				Song
34.	I'm a modest girl.	I/X/757		√				Song
35.	I am out of words. I can hide behind dignity no longer. What do you want? I have already given you my shame.	I/X/757	√					Song
36.	Please.... it all frightens me. I'm a modest Chinese girl.	I/XI/759	√					Song
37.	I'm your treasure. Though inexperienced, I am not ....ignorant. they teach us things, our mothers, about pleasing a man.	I/XIII/761				√		
38	The Chinese men-they keep us down. (Song)	II/II763	√					Song
39.	Please I'm not asking you to be my husband. But I am already your wife	II/V/766	√					Song
40.	I thought you understand my modesty. So you want me to-what-strip? Like a big cow boy girl? Shiny pasties on my breasts? Shall I fling my Kimono over my head and yell "ya-hoo" in the process. I thought you respected my shame!	II/VI/766		√				Song

41.	Yes-and it is just like a white devil to use against me I can't believe it. I thought my self so repulsed by the passive Oriental and the cruel white an	II/VI/768	√					Song
42.	... that I submit-submit to the worst you can give me. Well, come. Strip me. Whatever happens, know that you have willed it. Our love, in your hands. I'm helpless before my man. (Song)	II/VI/770	√					Song
43.	Modesty will get you nowhere. Flatter yourself, and you flatter me. I'm flattered to decline your offer.	II/VIII/773		√				Song
44.	I let him put it up my ass!	II/IX/774	√					Song
45.	Basically, "Her mouth says no, but her eyes say yes". The west think of itself as masculine-big guns, big industry, big money-so East is feminine-weak, delicate, poor...but good art, and full of insurable wisdom-the feminine mystique. Her mouth says no, but her eyes say yes. The West believe the East, deep down, wants to be dominated-because a woman can't think for herself.	III/I/781			√			Song

**The Rejections of Negative Stereotypes toward Oriental Women  
in Hwang's *M. Butterfly***

NO	Quotation	Act/Scene/Page	Rejection The Negative Stereotypes Toward Oriental Women		Note
			Shifting the Identity by Being a Spy	Acquiring Power to Control the Relationship	
1.	No, you wouldn't. you are a westerner. How can you objectively judge your own values?	I/XIII/752	√		Song
2.	Exactly. We Chinese-once. I suppose, it is true, we ruled the world. But so what? How much more exciting to be part of the society ruling the world today	II/II/762	√		Song
3.	I want to know what you know. To be impressed by my man. It's not the particulars so much as the fact that you're making decisions which change the shape of the world.	II/II/763	√		Song
4.	I am an actor	II/IX/765	√		Song
5.	In imperial China, when a man found that one wife was inadequate, he turned to another-to give hi his son	II/V/766		√	Song
6.	Phooey on my career! That's your western mind, twisting itself into strange shapes again. Of course I love mot of all? To feel something inside me-day and night-something I know is yours. Promise me... you won't go to this doctor. Who is this western quack to set himself as judge over the man I love? I know who is a man, and who is not. (Song-sacrifice)	II/V/770	√		Song



	I'm pregnant. [Beat]. I'm pregnant. [Beat] I'm pregnant.	II/VI/771		√	Song
7.	... Oh, we Chinese, we know how to gamble.	II/VII/771		√	Song
8.	Now, if I can just present him with a baby. A Chinese baby with blond hair-he'll be mine for life	II/VII/771		√	Song
9.	Because only a man knows how a woman is supposed to act.	II/VII/772	√		Song
10.	Why in the Peking Opera are woman's roles played by men?	II/VII/772	√		Song
11.	I'm an artist, Rene. You were my greatest... acting challenge. [she laughs] it doesn't matter how rotten I answer, does it? You still adore me. That's why I love you, Rene. So you were telling your audience about the right I announced I was pregnant.	II/VII/772		√	Song
12.	I'll divorce my wife. We'll live tighter here, and then later in France	II/VIII/772		√	Gallimard
13.	You've been very patient dealing with my...eccentricities. A western man, used to women freer with their bodies-	II/VIII/772	√		Song
14.	Rene, we Chinese are realist. We understand rice, gold, and guns. You are a diplomat. Your career is skyrocketing. Now, what would happen if you divorced your wife to marry a communist Chinese actress?	II/VIII/773	√		Song
15.	... that's why I say I'm not worthy. I'm worthy to love and even to be loved by you. But I'm not worthy to end the career of one of the west's most promising	II/VIII/773	√		Song

	diplomats.				
16.	It is mine. And this is my promise to you: I will raise him, he will be our child, but he will never burden you outside of China.	II/VIII/774		√	Song
17.	... And he will never live in the west”.	II/VIII/774		√	Song
18.	I was a plaything for the imperialist!	II/IX/775	√		Song
19.	I shamed China by allowing myself to be corrupted by a foreigner....	II/IX/775	√		Song
20.	I engaged in the lowest perversions with China’s enemies!	II/IX/775	√		Song
21.	... I did all the work. He just laid back of course we did enjoy more...complete union, and I suppose he might have wondered, and I was always on my stomach, but... But what you’re thinking is, “of course a wrist must’ve brushed... a hand hit... over twenty years! Yea. Well, your honor, it was my job to make him think I was a woman. And chew on this: it wasn’t all that hard.	III/I/780	√		Song
22.	Okay, Rule one is: Men always believe what they want to hear. So a girl can tell the most obnoxious lies, and the guys will believe them every time-“this is my first time”-“That’s the biggest I’ve ever seen”- or both, which, if you really think about it, it is not possible in a single time. (Song)	III/I/780	√		Song
23.	Rule two: As soon as a western man comes into contact with the East-he’s already confused. The west has short of an international rape mentality towards. The East. Do you know rape mentality? (Song)	III/I/781	√		Song

24.	You expect Oriental countries to submit to your guns, and you expect Oriental women to be submissive to your men that's why you say they make the best wives.	III/I/781		√	Song
25.	... Because when he finally met his fantasy woman, he wanted more than anything to believe that she was, in fact, a woman and second, I am an Oriental. And being an Oriental. I could never be completely a man.	III/I/781	√		Song